

107

The New Amberola **GRAPHIC**

04
99

Restoring 1890s Film's Sound.....	3
End of the Line (Edison Radio Ad).....	5
Mask and Wig Club Victor, etc.....	5
In Review.....	6
Orthophonic Victrola Eight-Thirty-five.....	7
Obituaries.....	8
Durium Revisited.....	9
Hit of the Week Ad.....	10

The New Amberola Graphic

Published by
The New Amberola Phonograph Co.
213 Caledonia Street
St. Johnsbury, Vermont 05819

Issue 107
(Vol. XXVII, No. 4)

Editor: Martin F. Bryan

Printed in U.S.A.

Subscription Rates: \$12.00 for 8 issues (2 years) (Vermont: \$12.60; Foreign: \$15.00)

Advertising Rates: Display box: \$6.00 (see below) Canada: \$14.00)

Quarter page: \$13.00 Half page: \$25.50 Full page: \$50.00

Auction section: \$40.00 per page

Business card: \$2.50 per insertion

Classified: .05 per word (non-subscribers: .07) (Any classified ad may run in four consecutive issues for the price of three)

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THE NEW AMBEROLA GRAPHIC
(ISSN 0028-4181)

Second class postage paid at St. Johnsbury, VT Post Office 05819. Published 4 times a year (January, April, July and October) by the New Amberola Phonograph Company, 213 Caledonia St., St. Johnsbury, VT 05819.

Postmaster: Send address changes to:
The New Amberola Graphic, 213 Caledonia St., St. Johnsbury, VT 05819.

Subscription Rate:

2 Years (8 issues)..... \$12.00

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Advertisements will be supplied with issues of the GRAPHIC up to a year after publishing date. After that time, the second section will be sent as long as supplies last. Advertisers wishing to prepare dated auctions must allow great flexibility in closing date due to current uncertainty of publishing schedule. (rev. 2-96)

Editor's Notes

Yes, this issue is smaller than usual, but it is out of necessity in order to get an issue out! We are already working on issue #108, and it will contain some of the regular columns we've omitted recently.

A belated wish for a happy new year to all Graphic readers!

--M.F.B.

11

Highest
Yet!

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

A Moment From the Past Recovers Its Sound



Two men danced and another played a violin in a snippet of sound film made in the mid-1890's in Thomas Edison's laboratories in New Jersey.

Library of Congress

**From the Sunday, October 8, 2000
New York Times, and furnished by
Mike Karoub.**

By GODFREY CHESHIRE

A STYLISHLY dressed man with a mustache plays a violin into a phonograph horn. Two other men waltz arm in arm beside him. Then a man wearing a visor ducks into the frame, as if to adjust a piece of equipment.

Dating from the mid-1890's, the film clip runs only 17 seconds, and for a century it has been as mute any other relic of early cinema. But now, through an effort that bridges the eras and technologies of Thomas Edison and George Lucas, this snippet of antique film has gained not only its original sound track but a unique place in cinema history: it is the oldest piece of sound film known to exist, and perhaps the only example that survives from the 19th century.

The reunification of the film's sound and image recalls a drama of lovers or siblings reunited after a long and torturous ordeal. The image portion, which historians call "Dickson Experimental Sound Film," has been known for decades. Until recently, however, its sound track resided on a broken wax cylinder stored at the Edison National Historic Site, Thomas Edison's former laboratory in West Orange, N.J. Combining the two involved not only the Library of Congress, which owns the image, and the Edison historic site, which has the rights to the sound, but also the film editor Walter Murch, who succeeded in synchronizing the elements this May, and Mr. Lucas, whose Skywalker Sound has donated the money for the restoration. (The synchronized version of "Dickson Experimental Sound Film" will have its public debut this month at the Giornati del Cinema Muto, a festival of silent film in Sacile, Italy.)

According to Rick Schmidlin, who produced the restoration, the project corrects the impression that synchronous sound was a late addition to cinema. "This teaches that sound and film started together in the begin-

ning," he said.

The restoration is a drama not only of technology but of personalities too. The man playing the violin in the film is its director, William Kennedy Laurie Dickson, the colorful Edison scientist who has been called the most important person in the creation of motion pictures. Born in France to Scottish parents in 1860, Dickson as a teenager wrote to Edison seeking work. Sent a curt rejection, he came anyway and in 1883 talked his way into the inventor's employ.

Like other Edison scientists, Dickson was assigned to work on several projects at once, but he had a special aptitude for photography and became Edison's photographer in 1884. The recording of sound, however, rather than the invention of the still camera, was the great impetus to the development of motion pictures.

The phonograph, the Dickson expert Paul Spehr recalled, "was introduced in 1878-79, and it was an absolute sensation because nobody expected it. Light bulbs, even motion pictures, airplanes and all these things — everyone expected them. But a machine that reproduced the human voice was abso-

lutely unanticipated. It more than anything made Edison 'the Wizard,' and it was his favorite device."

It has been said that what Edison envisioned for motion pictures presaged the music video. In 1887, as he later wrote, it occurred to him "that it was possible to devise an instrument which should do for the eye what the phonograph does for the ear, and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously."

Handed the task of making that vision a reality, W. K. L. Dickson worked and experimented from the late 1880's on, eventually hitting on the ideas of using strips of flexible celluloid to hold the image, of transporting the film vertically through the camera by means of sprockets, and even of manufacturing film stock at a width of 35 millimeters, a standard that endures today. He also built the world's first movie studio, Edison's "Black Maria," where he set about using and refining his inventions.

"There's absolutely no doubt that he's the first director in the history of film," said Patrick Loughney, the head of the moving image section of the Library of Congress. "He's also the first film theorist." Indeed, in early 1895, Dickson (with his sister Antonia) published the first book about cinema, "History of Kinetograph, Kinetoscope and Kinetophone." (It was recently reprinted in facsimile by the Museum of Modern Art.) Even the book's title reveals that to the Edison company film and sound were fundamentally intertwined. The kinetograph was the camera Dickson invented for

Edison. The kineto-phonograph, essentially a peephole film viewer with synchronous sound, was the playback device that the Edison company advertised up until the autumn of 1894, even after its kinetoscope, a silent peephole viewer, was drawing customers in big cities.

Although the kineto-phonograph was doomed by the difficulty of synchronizing sound and image in playback, "Dickson Experimental Sound Film," the only one of Dickson's many tests known to have survived, preserves the moment when it seemed movies might be born with sound. Most historians believe that the film was shot between the autumn of 1894 and the spring of 1895, when a personality conflict led Edison to fire Dickson.

The two men dancing are presumed to be Edison workers pressed into service to enhance the scene. While their performance was used in "The Celluloid Closet," a 1995 documentary about gays in film, one of the men is seen laughing to someone off-screen, as if to say, "Isn't this silly?"

Historians doubt that the film's sound and image were ever shown in sync originally. Although a wax cylinder cataloged at the Edison site in 1960 was thought to contain the film's soundtrack, the theory wasn't tested until 1998, when Mr. Loughney of the Library of Congress set the restoration project in motion.

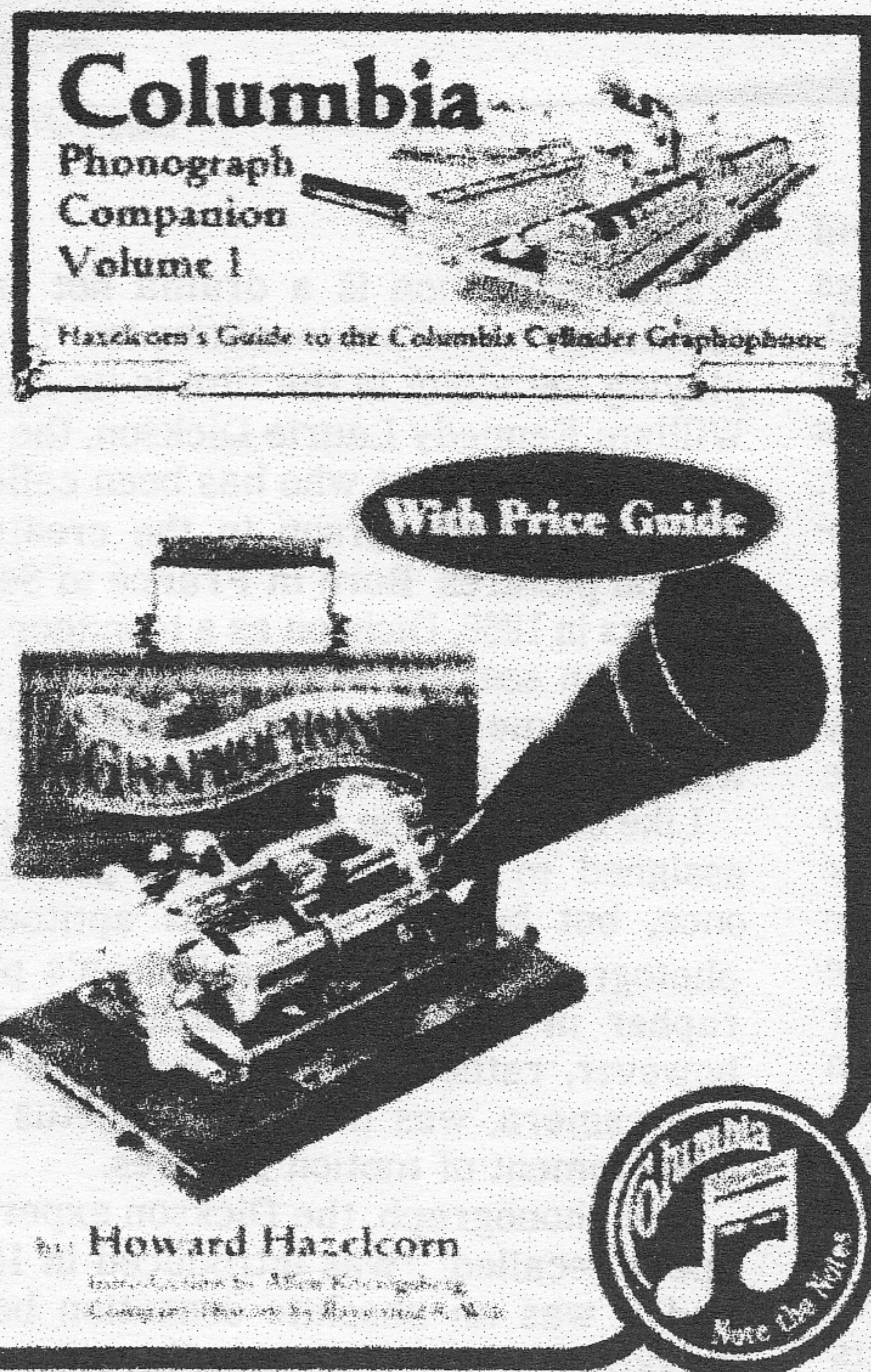
JERRY FABRIS, curator of sound recordings at the Edison site, took the cylinder, which years before had split in two, to the Rodgers and Hammerstein Archive of Recorded Sound at the

New York Public Library for the Recording Arts at Lincoln Center, where it was restored by the Archive's Adrian Cosentini and the wax cylinder expert Peter Dilg. After the image and the recovered sound were shown unsynchronized at a conference, Mr. Schmidlin, learning of the project's need for additional financing and technical expertise, contacted Mr. Murch and Mr. Lucas.

One problem Mr. Murch faced in trying to synchronize the two elements is that while the picture lasts only 17 seconds, the sound runs nearly two and a half minutes. He discovered that Dickson had warmed up on the violin before starting the camera, and was surprised that the 1890's tune was an air from Pietro Mascagni's "Cavalleria Rusticana," used in the soundtracks of "Godfather III" (edited by Mr. Murch) and "Raging Bull."

The music heard later, after the camera rolls and Dickson steps up to the recording device, are two melodies from "The Chimes of Normandie," a light opera by Jean Robert Planquette. Mr. Murch said he believed that further enhancement of the background conversation captured on the cylinder might reveal more about the date and conditions of the film's shooting.

"It could well be Edison talking to Dickson about the process of what they were doing," said Mr. Murch, who noted that current digital technology had helped him align the different speeds of the film and its sound. Synchronization, he added, is something filmmakers "still struggle with all the time, because it's complicated — even though life itself happens in sync."



Now In Stock!

Howard Hazelcorn's groundbreaking book on the Columbia Cylinder Phonographs!

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The New Amberola Phonograph Co.
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End of the Line

When Thomas A. Edison, Inc., discontinued standard phonograph and record production late in 1929, it was reported that the company would concentrate their efforts solely on radio.

Although well made, the new radio line met with disastrous sales results. Cheaper models were flooding the market, and the old "Edison" name had lost much of its marketing magic.

It has been reported that Charles Edison, faced with disappointing sales figures, decided it was not cost-effective to pay licensing royalties of \$100,000 to R.C.A. for 1931; the radio line was dropped at the end of 1930.

At the right we reproduce a rare ad for the Edison Radio from the September 13, 1930 issue of *Liberty* magazine. Shown is the larger of two models housed in Elizabethan-style cabinets. Evidently Edison was returning to the "period cabinet" theme of the earlier Diamond Disc Phonographs.

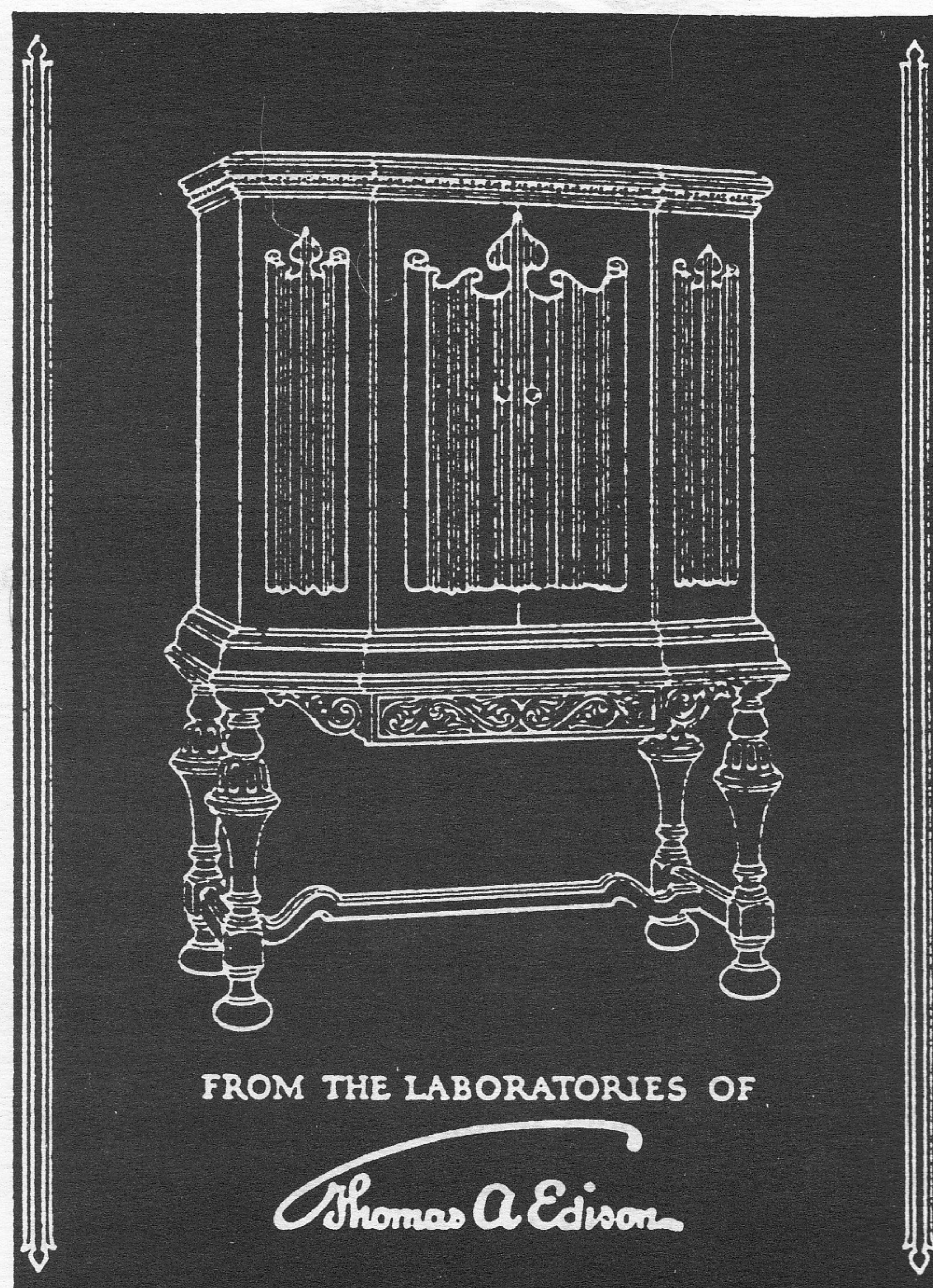
It is probably an indication of bad promotion decisions that placed ads for a series of very expensive radios in a five-cent magazine!

Mask and Wig Club Victor, etc.

In our last issue, page 3, it was stated that the first electrically-recorded Victor (#19626), which coupled selections from the Mask and Wig Club college show "Joan of Arkansas," never appeared in an annual catalogue. A quick look at the October 1926 full catalogue confirmed this. But reader Gary Mattscheck went further than we did! He finds that the record is fully indexed in the 1927 edition. This implies that copies may exist with scroll labels.

Incidentally, the same catalogue includes *another* rare Mask and Wig Club recording -- #19982, two sides from their 1926 show "A Sale and a Sailor." Surely this issue is as uncommon as "Joan of Arkansas"!

British subscriber Paul Collenette points out that even if #19626 was the first electrical issue, the 12" Victor by the Eight Victor Artists (#35753, both sides) was recorded several weeks earlier (Feb. 25, 1925). It is probably the earliest electrical recording which was eventually published, but the record, was not released until June.



When you hear the Edison—you hear that it is flawless. When you see it—you see that it bears the greatest name in science. When you own it—you are assured of permanent pride of possession.

Truly, the Edison is a beautiful musical instrument. The technical reasons for its beauty need concern you no more than do the strings in a piano or the varnish on a violin. For the Edison is heir to a half century of genius—of research—of achievement.

But visit one of our selected dealers. Let an Edison Radio speak to you in its own triumphant voice.

Thomas A. Edison, Inc., Orange, N. J.

THE PLEASURE OF OWNING AN EDISON MAY BE YOURS FOR AS LITTLE AS \$175, TUBES EXTRA. PRICES SLIGHTLY HIGHER IN THE FAR WEST.



IN REVIEW

(Reviews are by the *Graphic* editor unless identified otherwise)

Music (Makes the World Go 'Round). Compact Disc produced by the Canadian Antique Phonograph Society

Here's an interesting concept from our collector friends north of the border. First, they recognized that Canada produced some fairly decent dance orchestras during the 1920s; then they issued a 24-cut compact disc, highlighting about ten of them, to prove it. The producers evidently chose to focus on fewer bands, thereby giving multiple examples of each, in most cases.

A few of the groups featured were mainstays of Canadian theatre, hotel and night life during the decade, such as The Melody Kings in Montreal and Luigi Romanelli in Toronto. But the sad fate of so many of Canada's finest musicians then, as now, is that they felt it necessary to leave their homeland to "make good." Hence, we find British recordings by the New Princess' Toronto Band and Alfredo and His Band, German recordings by Dave Caplan's Toronto Band, and U.S. recordings by Teddy Joyce and His Penn Stage Recorders and, **most notably**, Guy Lombardo. Rounding out the artist roster are Fred Culley, Capt. Plunkett, Harold Leonard (who was probably an American who led a band at the posh Windsor Hotel in Montreal), and a tip of the hat to Waring's Pennsylvanians.

The selections chosen for the most part are wonderful. There's a great circa 1923 version of "Limehouse Blues" by the Melody Kings which almost swings. The electrical Columbia by the New Princes' Band of "I love My Baby" is truly hot. But perhaps most ironic is that one of the thumpiest, stompingest recordings in the entire collection is a 1928 U.S. Vocalion of "Nobody's Sweetheart" by Guy Lombardo, issued as the Louisiana Rhythm Kings!

Some of the songs recorded in Montreal were Canadian compositions and may not have been recorded outside the Dominion: Plunkett's "Winter Will Come" (ah, yes...an almost certainty in Montreal, as in Vermont!), "Oh! Bobby! (We'll Be Happy in Our Little Home for Two)," and the title track,

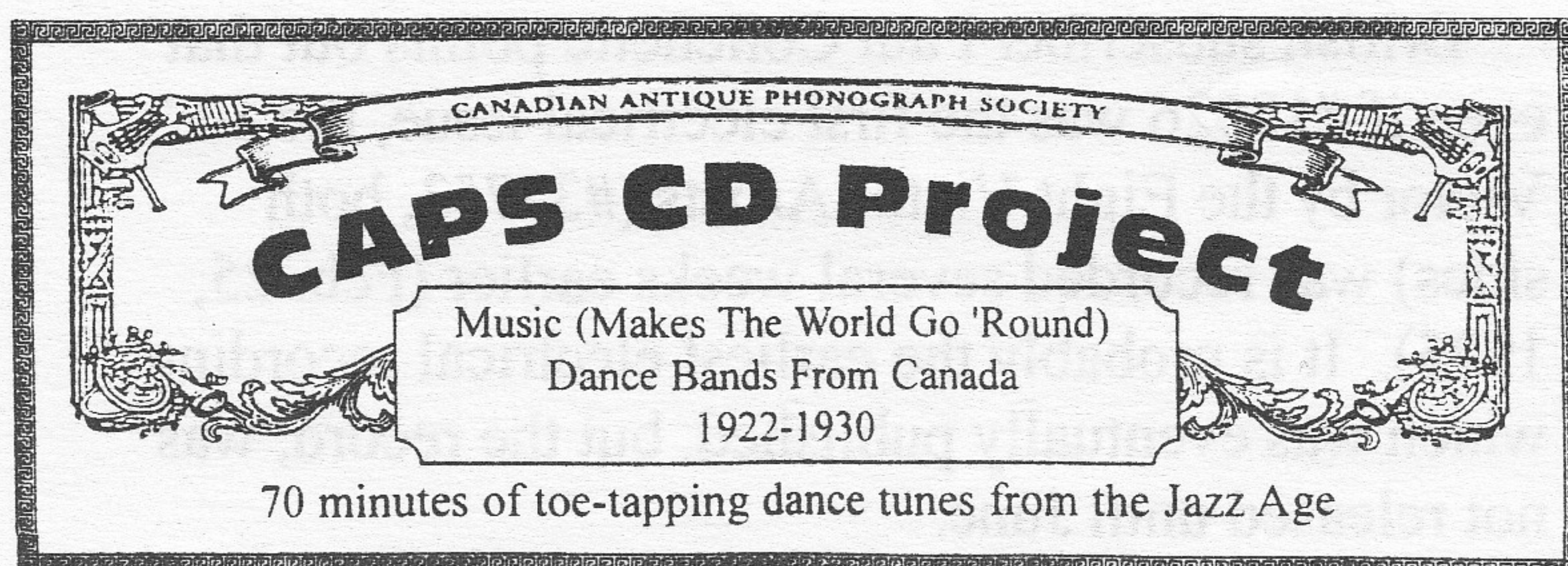
"Music (Makes the World Go 'Round)," co-written by Montreal pianist Willie Eckstein. Speaking of Eckstein, it is disappointing to me that this fabulous pianist is not heard at all in this collection.

Technically, the transfers are excellent, and in some instances the producers had to work with flawed originals. In the case of the Harold Leonard's 1930 recording of "Everything Happens for the Best," two recordings had to be pieced together to make one. I have listened to this several times and for the life of me I cannot tell where the two cross over! The eight-inch Edison Bells, with their sonic limitations, sound remarkably good. For those interested in such things, eight cuts are acoustically recorded, and the balance of sixteen are electrical.

A twenty-eight page booklet, full of information and remarkable illustrations, accompanies the CD. Brief bios of every bandleader in the collection are there, along with an overview of the dance music scene in Canada in the 1920s. A slight irony, however, is that among the eight record labels illustrated, only two are Canadian! And were you wondering why Fred Waring gets that "tip of the hat"? Well, it was reported in a 1971 interview that there were five Torontonians in his band...and their version of "Hello Montreal!" seemed fitting because of its jazz era, Prohibition lyrics.

This reviewer hopes that this is just the first in a long series of CD reissues of interesting historical Canadian recordings. Except for one Starr-Gennett pressing, which was actually recorded in the U.S., nothing from the vast House of Compo was even dusted off for inclusion this time. And if the good folks at C.A.P.S. want a suggestion for their next venture, I would lobby heavily for Willie Eckstein!

Music (Makes the World Go 'Round) is available postpaid for \$18.00 Canadian funds **within** Canada, and outside of Canada for \$18.00 in U.S. currency. Address your order to: Canadian Antique Phonograph Society, 122 Major Street, Toronto, Ont. M5S 2L2, Canada.



At the tone, it will be....

Eight-Thirty-Five

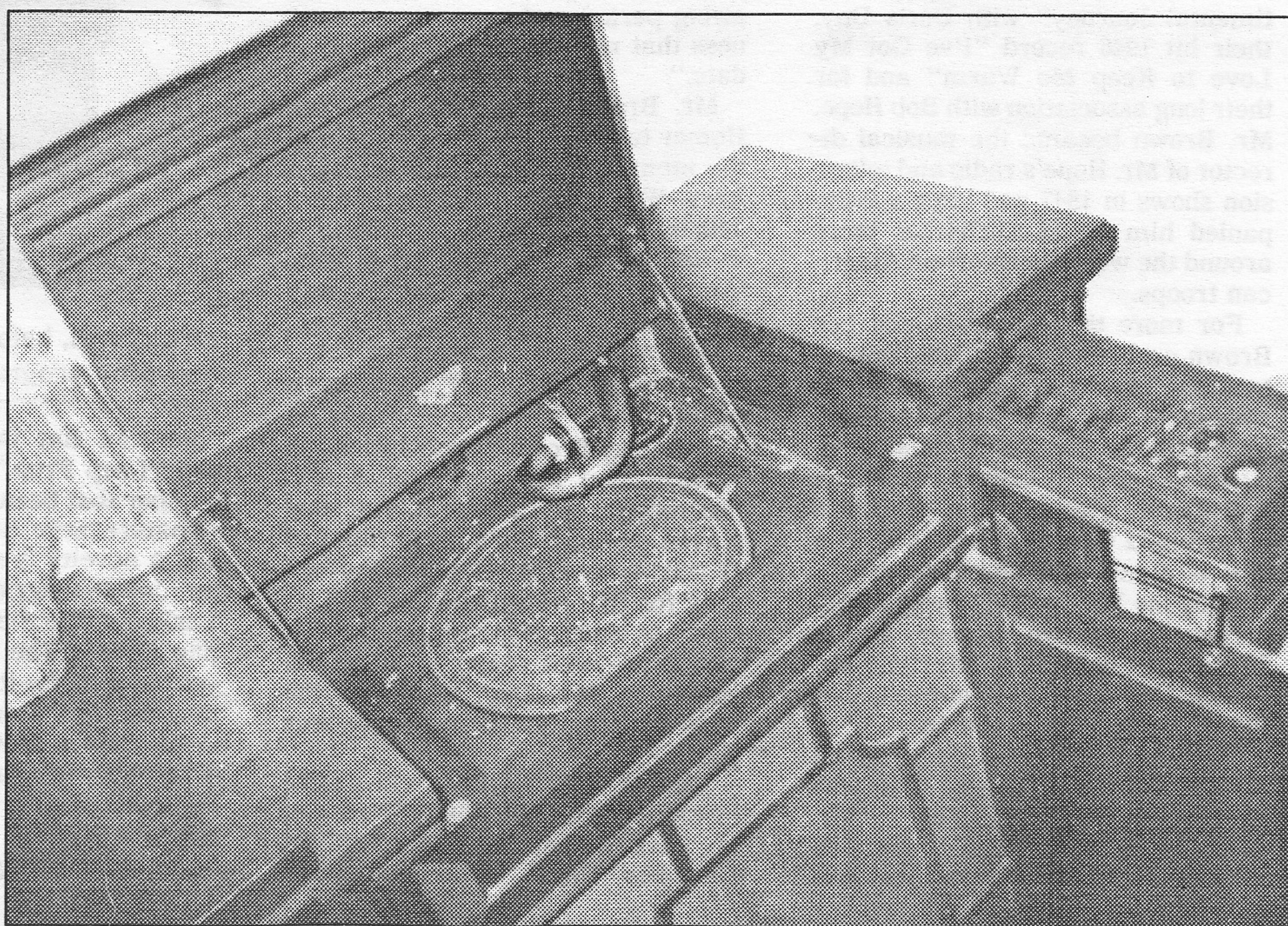
(Victor Talking Machine Standard Time!)

In our last issue we reported that the Victor Orthophonic Victrola model Eight-Thirty-five was phased out in 1929, and this was verified by Robert Baumbach's *Look for the Dog*. However, reader Jim Cartwright notes that the 1991 book *"His Master's Voice" in America* (published by General Electric) states that certain acoustic phonographs were retained in 1930 after the merger with R.C.A., including the Eight-Thirty-five. Jim shares a few photos of one of his models; this one has the optional electric motor.



Secret Compartments?

Who would guess when looking at the closed cabinet of the Eight-Thirty-five that it contains two drawers, one on either side above the record shelves? The one on the right (shown open) has built-in needle holders.





Les Brown, third from left, and his Band of Renown, in Hackensack, N.J. He performed into his later years.

Les Brown, Swing Bandleader, Dies at 88

By RICHARD SEVERO

Les Brown, whose Band of Renown was one of the most enduring orchestras that grew out of the swing era of the 1930's, died on Thursday night at his home in Los Angeles. He was 88.

Mr. Brown was one of the last swing bandleaders to remain active as the century drew to a close. He and his band were best known for their classic 1945 recording of "Sentimental Journey" with Doris Day, their hit 1946 record "I've Got My Love to Keep Me Warm" and for their long association with Bob Hope. Mr. Brown became the musical director of Mr. Hope's radio and television shows in 1947 and later accompanied him on 18 Christmas tours around the world to entertain American troops.

For more than 60 years, the Les Brown orchestra was a frequent attraction, providing dance music at college proms and ballrooms and appearing at the Presidential inauguration galas for Richard M. Nixon and Ronald Reagan. The band also entertained Queen Elizabeth II at a ball arranged by Frank Sinatra.

With the help of such resourceful arrangers as Ben Homer, Frank Comstock, and Skip Martin, Mr. Brown fashioned an orchestra that made people want to dance.

"We strove for a cleanliness and a certain conservativeness that was commercially successful," Mr. Brown said in *The Instrumentalist* magazine in 1990. "For the most part

we played ballads on the pretty side, rather than swinging them like Benny Goodman."

Over the years, the Brown orchestra's muscular, tight approach to its music, with its emphasis on sure intonation and intentions that were always clear and serious, were rewarded with critical and popular success. John S. Wilson, jazz critic of *The New York Times*, noted in 1983 that Mr. Brown's group had "retained the style and sound" of the swing period and yet had a "freshness that makes it seem quite up to date."

Mr. Brown teamed up with Ben Homer to write the music for one of the memorable songs that emerged from World War II, "Sentimental Journey." The record was released in 1944 and became a big hit in 1945, largely because of Ms. Day's lovely vocal and the lyrics of Bud Green, which evoked the eagerness of G.I.'s returning to see their loved ones again.

The Day-Brown combination on "Sentimental Journey" sold a million records for Columbia. The song stayed on the radio's hit parade for 16 weeks, became the nation's No. 1 song for five weeks and can still be heard on classic pop radio stations. It also provided a major boost to the career of Ms. Day, who was the band's popular girl singer in the war years.

Most of the other Brown hits were instrumentals, including "I've Got My Love to Keep Me Warm," "Bibb Has His Day," "Midnight Sun,"



Reuters, 1996

Les Brown, before taping a public television program on his music.

"Mexican Hat Dance," "Ramona" and "Leap Frog," a jerky uptempo number that became the orchestra's signature piece. In 1941 the band also had a novelty best seller with "Jol-tin' Joe DiMaggio," inspired by the Yankee center fielder's 56-game hitting streak. The band continued to get requests for its songs years after they were recorded.

Mr. Brown credited the freshness of his music not just to his arrangers, but to his players as well. He liked to tell interviewers that the musicians he hired were generally not big-

name soloists but sidemen who were excellent readers and who worked especially well in sections.

"Good soloists aren't necessarily good section men," Mr. Brown said in *The Instrumentalist*. "There's nothing worse than an all-star band with no teamwork."

That team varied over the years, but at times included well-regarded musicians like Matt Uttel, alto saxophonist; Bud Madison, Wes Hensel and Don Fagerquist, trumpet players; Don Rader, who played fluegelhorn and trumpet; Lou Ciotto, tenor saxophonist; Abe Most, the jazz-flavored clarinetist and alto saxophonist; Tony Rizzi, guitarist; Jeff Clarkson, pianist; and Warren Brown, Si Zentner, Andy Martin and Ray Sims, tenor trombonists. Mr. Brown's younger brother, Clyde Brown, who was known as Stumpy, was a longtime stalwart on bass trombone.

The "regular" vocalists came and went. In addition to Ms. Day, they included Jo Ann Greer, Butch Stone, Lucy Ann Polk and Ellen Wilson. In the early days, when the occasion called for guest vocalists Mr. Brown called on Johnny Mercer and the songwriter Richard Whiting's young daughter, Margaret. The chemistry of the group was such that people who knew little about music loved to dance to the Band of Renown; people who knew a great deal about it listened with equal enthusiasm.

The band had quite a consistent approach to its music over the years, even though Mr. Brown sometimes tinkered with the size and scope of the instrumentation.

"Although I started with a 12-piece band in 1938 that has grown and shrunk in size over the years, the instrumentation never went through radical changes," Mr. Brown said. "Instead of the four 'bones we used in 1942, we use three today. We started with three trumpets, but had to compete with Goodman and Dorsey, so we hired a fourth."

Lester Raymond Brown was born on March 12, 1912, in Reinerton, Pa. His father was Raymond Winfield Brown, the town baker, who had a good ear for music, played a fine soprano sax and always wanted to be a professional musician but never went beyond being named conductor of the town's concert band. In those days, many towns and villages across the nation had concert bands that would play the works of Franz von Suppé, John Philip Sousa and Victor Herbert in park bandstands on a summer's evening. The band under the elder Mr. Brown's baton played for tired Pennsylvania coal miners and their families.

Les Brown and his two brothers were expected to help out in the bakery but they soon learned that the one way out of it was to agree to take music lessons. Les started out playing cornet and switched over to soprano saxophone and learned clarinet and bassoon.

In 1926 he showed enough promise so that his father permitted him to enroll in the Patrick Conway Mil-

tary Band School in Ithaca, N.Y., named after a fabled Civil War-era bandmaster. The school was later absorbed into the Ithaca Conservatory of Music and ultimately became Ithaca College. At Conway he studied theory, harmony, counterpoint and composition with Wallingford Riggall, who encouraged young Brown's interest in symphonic music. He became especially fond of Mahler, with Beethoven, Mozart, Shostakovich, Debussy and Ravel not far behind.

After three years at Conway, Mr. Brown received a music scholarship to the New York Military Academy in Cornwall, N.Y., which awarded scholarships to instrumentalists who could benefit its military band. He played saxophone in the band and began to write music. He also became infatuated with big band music, listening to radio programs and records that featured Gene Goldkette, Paul Whiteman, Red Nichols, Fletcher Henderson and Bix Beiderbecke.

Mr. Brown aspired to study at the University of Pennsylvania but in 1932 he went to Duke University instead because it had the best-known college swing bands, the Blue Devils. He became its leader and toured the east coast with the band, playing one-nighters for more than a year. Most of the Blue Devils returned to Duke in September 1937. Mr. Brown went to New York City and wrote arrangements for the bands of Isham Jones, Jimmy Dorsey, Larry Clinton and Mr. Nichols. In 1938 he gained the backing of Victor Records and started the orchestra that became Les Brown and His Band of Renown. For a time the band was a fixture at the Edison Hotel in Times Square.

Over the years, the Band of Renown played for broadcasting stars like Milton Berle, Steve Allen and Dean Martin. Mr. Brown's association with Mr. Martin lasted from 1965 to 1974, the band's longest run on television. But its longest gig was in the employ of Mr. Hope. It started in the middle 1940's, when Mr. Brown was appearing at the Hollywood Palladium and had a drink with Mr. Hope's agent, who invited him to play for the Hope radio show.

Mr. Brown remained with Mr. Hope when he made the move to television and also accompanied the comedian on his tours to entertain American troops. The association lasted more than 40 years and more than 800 shows. Mr. Hope used to say that he never left home without Les Brown.

The Band of Renown's songs were released, rereleased and sometimes rerecorded to take advantage of superior sound technology. Three of the more recent issues were "Anything Goes" and "Les Brown: The Best of the Big Bands," both in the 1990's, and "The Les Brown Story," in the late 1980's. Mr. Brown worked well into his later years, refusing to retire, even as he saw his bookings decline.

"Let's face it," he told The Los Angeles Times in 1990. "We're going to fade out. There won't be much demand for big bands soon."

The Boston Globe
December 24, 2000

Jimmy Shand, 92; Scottish musician

PERTH, Scotland — Sir Jimmy Shand, an accordionist credited with spreading Scottish music, died yesterday at 92.

Sir Shand was working as a miner when he made his first recording in 1933. He formed the Jimmy Shand Band in 1945 and made frequent TV appearances in the 1950s and '60s. His recording of "The Bluebell Polka" made the Top 20 chart in 1955. He was made a knight in 1999.

"Jimmy played a crucial role in popularizing Scottish music worldwide," said Elspeth Cowie, national organizer of the Traditional Music & Song Association of Scotland.

"He also helped keep the torch burning at home when interest in the nation's own traditional culture was waning," Cowie said.

The Boston Globe
December 22, 2000

Milt Hinton, 90; was jazz bassist

NEW YORK — Milt Hinton, a jazz bassist and photographer known as "the judge" by the jazz legends he worked with and photographed during a 70-year career, died Tuesday. He was 90.

Considered the dean of bass players, Mr. Hinton performed with almost every luminary of jazz and popular music, from Louis Armstrong, Cab Calloway, Dizzy Gillespie, and John Coltrane to Bing Crosby, Frank Sinatra, Barbara Streisand, and Paul McCartney.

Mr. Hinton also documented his world with a camera, compiling close to 60,000 negatives depicting hundreds of jazz artists and popular musicians on the road, in the studio, backstage, and at parties. His photos have been exhibited around the world.

Mr. Hinton began his musical career playing the violin, but switched to bass because he said he could find more work.

After years of playing in and around Chicago as a free-lance musician, Mr. Hinton joined Cab Calloway's band in 1936. During his 15-year stint with Calloway, Mr. Hinton was also featured on

dozens of recordings with Benny Goodman, Lionel Hampton, Coleman Hawkins, and Billie Holiday, among others.

When Mr. Hinton left Calloway's band in the early 1950s, he moved to New York and continued to work as a studio musician. For the next 20 years he played on thousands of jazz and popular music albums, jingles and film soundtracks.

Mr. Hinton's collection of photographs has been featured in two books, "Bass Line: The Stories and Photographs of Milt Hinton," and "OverTime: The Jazz Photographs of Milt Hinton," as well as in dozens of magazines and newspapers.



The Boston Globe
November 6, 2000

Jimmie Davis, was La. governor

BATON ROUGE, La. — Jimmie Davis, the "singing governor" who drew on his popularity as the maker of hits such as "You Are My Sunshine" to win election to the state's top office twice, died yesterday.

He was believed to be 101. Mr. Davis had said he was uncertain of his age, knowing only that he was born around the turn of the century.

"He died at 4:40 a.m., peacefully in his sleep in his home at Baton Rouge," Ed Reed, his former press secretary, said.

Mr. Davis parlayed smooth talking and sweet singing into a political career, serving as governor from 1944-48 and 1960-64.

He estimated that he wrote about 400 songs, including "It Makes No Difference Now" and "Sweethearts or Strangers" and that he recorded 52 albums. "You Are My Sunshine," recorded in the 30s, was his first smash hit.

Notes on the Obituaries

Les Brown recorded with Floyd Mills and His Marylanders for Gennett in June, 1929. Evidently this was during summer break after his three years at the Conway School. **Milt Hinton's** first documented recording session was with Tiny Parham in Chicago, Nov. 4, 1930. Among other recent deaths, **Victor Borge** died just before Christmas at the age of 91.

Thanks to Gavin McDonough and Ken Sweeney for their help, as usual, with the obituaries.

Durium Revisited

In our last issue, we discussed seven special "Science Service" Durium records, numbering 9-6 through 9-12, and we wondered if there were additional releases numbered 9-1 through 9-5.

Reader Bob Olson, noted country collector from Oregon, can account for four of these numbers, and they were all by Vernon Dalhart! They are:

- 9-1 (mx. 5029A) Rovin' Gambler
- 9-2 (mx. 5030A) Letter Edged in Black
- 9-3 (mx. 5031A) Hand Me Down My Walking Cane
- 9-4 (mx. 5032A) Golden Slippers

It is odd that Durium would number these special Dalhart issues along with the Science Service records. And can anyone fill in details of the missing no. 9-5?

A particularly nice Hit of the Week advertisement turned up in the September 13, 1930 issue of *Liberty*, which we reproduce on the center pages of this issue.

Hear it! AMERICA'S LARGEST

Regular
75¢ Size Record



Circulation
Over 500,000
Per Week

HIT-SELLING PHONOGRAPH RECORD

sold at news-stands **15¢**

20¢ in Canada

Every Friday, these amazing new records bring you the biggest song hit of each week

HERE'S the most remarkable story in all the history of modern music.

It's the story of how a great new discovery and a famous music jury are completely revolutionizing the phonograph record industry in America.

After experimenting with many compounds, a revolutionary new material called Durium was finally perfected.

This material records sound and reproduces it perfectly.

It is easy to manufacture—so easy, in fact, that these new records can be made 100 times faster than the older types.

That means not only great saving in labor, but also mass production.

For those highly economical reasons, superlative records can now be made and sold for only 15¢ each!

Records that won't shatter, even if hammered. Records that last indefinitely—that are not damaged by needle scratching.

Hence, they offer such unheard-of value that in several short months they have be-

come the largest-selling phonograph record in America.

Only the latest smashing song successes are recorded

Hit-of-the-Week Records. That's what they're called, and that's exactly what they are—HITS!

Eddie Cantor, Flo Ziegfeld and Vincent Lopez see to that. They act as your Hit-of-the-Week Music Jury to select only the smashing success of each week.

Then one of America's highest paid orchestras is chosen to record it.

Every Friday the biggest song success of each week is released on Hit-of-the-Week Records. On sale wherever you buy newspapers and magazines—15¢. Can be played on any phonograph.

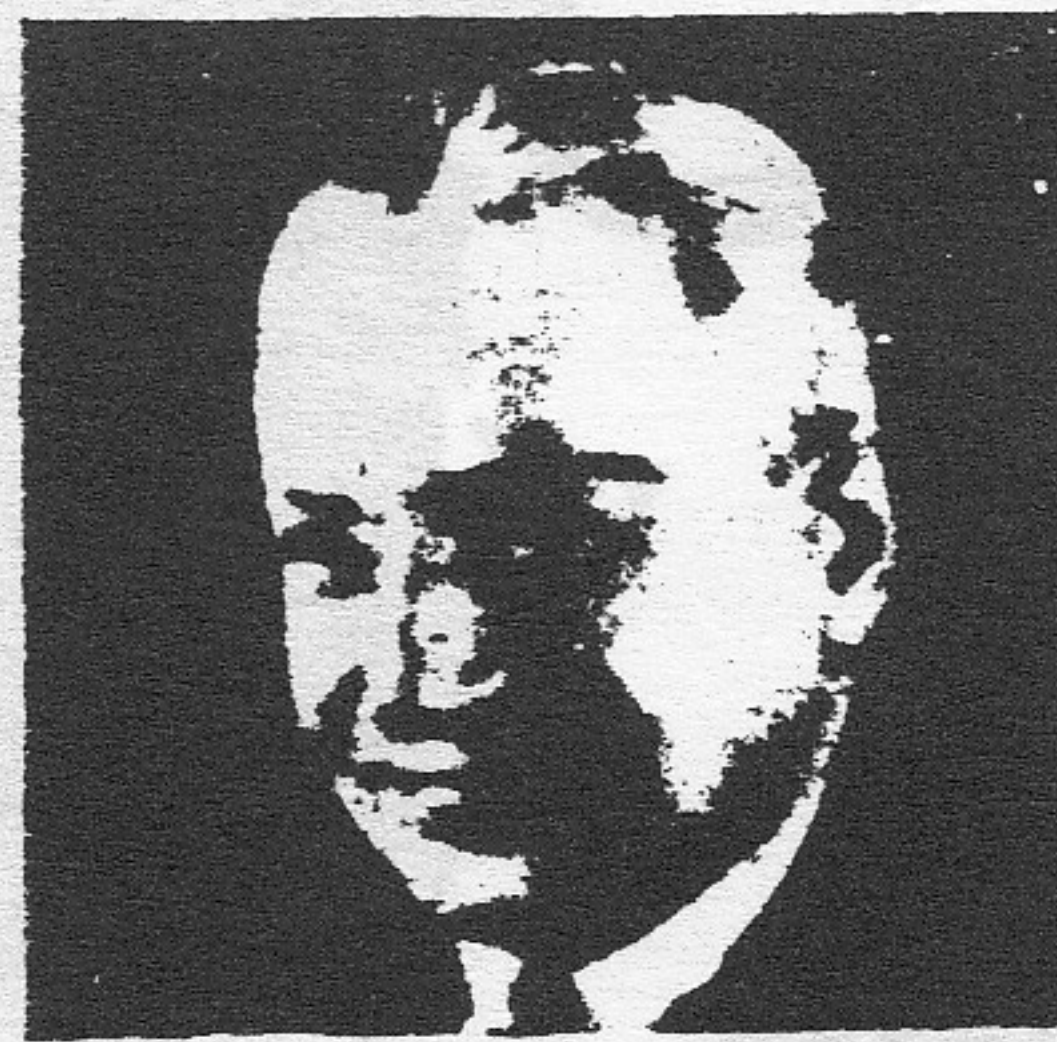
What tunes! What bands! Get the Hit-of-the-Week habit now! It's as interesting as reading a continued story, and just as inexpensive. Durium Products Corporation, 460 West 34th Street, New York City.

Buy Hit-of-the-Week Phonograph needles at your news-stand—only 5¢ for 50

The super-critical Hit-of-the-Week Music Jury



EDDIE CANTOR



FLORENZ ZIEGFELD



VINCENT LOPEZ

America's most famous hit hunters, who select only biggest successes of the day for Hit-of-the-Week recording

HIT-OF-THE-WEEK

PHONOGRAPH RECORDS

A DURIUM PRODUCT

TO NEWS-DEALERS AND MUSIC STORES: You can secure a supply of Hit-of-the-Week Records from the leading wholesale magazine dealer in your city

Our 16th year! World's largest shows and sales of vintage phonographs, music boxes and automated instruments, records, parts, memorabilia repairs. One day only. Doors open to dealers and buyers alike 7am Sunday.

Shop the show aisle and aisle, and table by table, on our website, www.intertique.com!

Claymont, Delaware Sunday, April 22 and October 6; Richfield, Ohio Sunday, September 30, 2001 7am-3pm



Delaware show (April 22 and Oct. 6): The Holiday Inn Select (formerly the Wilmington Hilton). **From the north:** I-495 and Rt. 92, Naamans Rd. **From the south:** I-95 and Rt. 92, Naamans Rd. Accommodations: Holiday Inn Select, (302) 792-2700. Ask for in-house reservations.

Ohio show (Sept. 30): Holiday Inn Richfield, just south of Old Exit 11, New Exit 173, of the Ohio Turnpike on Rt. 21, Brecksville Rd. Accommodations: Holiday Inn Richfield, (330) 659-6151.

More information:
Lynn Bilton
Box 536; Hartville, OH; 44632
330-325-7866
email lynn@intertique.com

wanted

GREEK RECORDS WANTED—Amalia Baka: Vic. 80565, 68921 (12"), 68997 (12"). Buy, trade or tape. Thanks! David Soffa, 2926 Otis St., Berkeley, CA 94703; (510) 841-1768 fax. (112)

WANTED: Brunswick 6725, Victor Young Orch., "The Old Spinning Wheel." Will pay \$20.00 for an E+ copy, less for lower grade. Barry L. House, 167 Carroll St., Springfield, MA 01108-2781 (107)

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogues. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 14" sizes. Particularly need "Consolidated Talking Machine," pre-dog "Eldridge Johnson," Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silver-tone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. ()

WANTED: Horn for Victrola 100 and restorable cabinet for Orthophonic Console (have lid and grille if you don't). Ned Connors, 14 Brook Street, Barrington, RI 02806. 401-433-2871 or email at: connors@efortress.com (108)

DICK SPOTTSWOOD likes pre-war ethnic 78s — Slavic, S. American, Irish, Cuban, West Indian, Greek, Turkish, Albanian, Bulgarian & more. Exotica preferred. To contact Dick: 10511 De Neane Rd., Silver Spring, MD 20903. (107)

GUITAR 78s and sheet music wanted: Llobet, Segovia, Barrios, Anido, Etc. Also, guitar, banjo and mandolin orchestras of 78rpm. Contact Patric G. Grant, 3419 Nottingham St., Houston TX 77005. ()

WANTED - Emerson Phonographs, parts, literature, 6", 7", 9", 12" Emerson Records. Also Victor VTLA parts. Thanks, Herb Rhyner, 123 Columbus Pl., Roselle Park, NJ 07204-1810 (111)

WANTED: Brown wax Cylinders, Berliners and Early Disc recordings. I'm looking for many songs recorded between 1890-1902. If you have any that you could record on cassette for me or sell to me, please let me know what you have. I'll pay a generous fee if you have anything I'm looking for and can put it on tape for me. Tom Mootz, 1767 Glenview Ave., St. Paul MN 55112 (109)

wanted

VOGUE PICTURE RECORDS Wanted. Wax Cylinder Records. Phonograph Needle Tins, Record Dusters. Advertising items with Nipper. Original Advertising from Vogue Picture Records. Edison, Victor, RCA. Bernie Seiberg, 714 Moredon Road, Meadowbrook, PA 19046-1907. (215) 886-6124; (215) 638-2265 (fax); e-mail: phonoman@aol.com (108)

WANTED: Orthophonic 10-50 Automatic Victrola - Victrola Tungstone Needles, full tone. Alan Linderman, 18415 Lancashire Rd., Detroit, MI 48223 (313-835-0457) ()

WANTED: The following songs on cassette, from 1931 Laurel and Hardy movie entitled "Pardon Us." — "Lazy Moon"; "Swing Along"; "South Bound Passenger Train"; "Hand Me Down My Silver Trumpet Jesus"; "Way Down on the Old Camp Ground"; and "The Savior is a-Comin' Bye and Bye." I will be glad to pay any reasonable fee, or if you wish, I'll trade a 60 or 90 minute tape of my old songs for your old songs. Jack Pfeifer, 19 Lindisfarne Av., Wesmont, N.J. 08108. (107)

WANTED: Original recordings of Paul Dresser songs. Looking for most of his songs recorded between 1890-1906, including: "The Curse of the Dreamer"—J.W. Myers-Columbia 5822; "Sweet Savannah"—George J. Gaskin - Columbia 4179, J.W. Myers - Berliner 1936, Jere Mahoney - Edison 5907, etc. Tom Mootz, 1767 Glenview Ave., St. Paul, MN 55112 (109)

for sale

AUCTION—Records 78s—Berliners—Bands—Shows—Pops, etc. FREE LISTS. HLM Records, P.O. Box 241, E. Kingston, NH 03827. (107)

78 RPM RECORD AUCTIONS: Over 100 quarterly auctions since 1972 featuring 1900—1930s Jazz, Blues, Popular, Personality, Dance Bands, Classical, Opera, C&W, Ethnic and now, LPs. Over 2,000 records offered each auction with no minimum bids. You're missing a lot of fun if not on our mailing list. Dave Reiss, Box 436, Seaford, New York 11783-0436 ()

RECORD AUCTIONS - Cylinders and Discs 1895-1955+. All sizes and categories. Free lists issued quarterly to active bidders. Arthur S. Pare, 771 Bay Road, Shelburne, VT 05482-7760. ()

auctions

JAZZ AND POP COLLECTION for sale; 78 RPM only, set prices, free bimonthly lists from Brown, P.O. Box 665, Sedona, AZ 86339 (108)-

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. ()

ALLJAZZ

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YOU CAN ALSO ACCESS OUR CATALOG AND CHECK OUR "SET SALE" LISTING WHICH CONTAINS THOUSANDS OF ITEMS FOR SALE AT SET, DISCOUNTED PRICES VISIT OUR WEBSITE AT: WWW.ALLJAZZ.COM

ALSO, WE TAKE CLEAN JAZZ RECORDS ON CONSIGNMENT. CONTACT ALLJAZZ FOR FURTHER INFORMATION

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AUCTION OF 78 RPM RECORDS & VICTOR II "HUMPBACK" w/ OAK HORN

Brian Towne
 121 W. Fremont St. #4
 Galesburg, Ill. 61401-1768

In order to pursue other interests, I have reluctantly decided to sell the bulk of my record collection. My cylinder collection will be offered in a later auction; if interested, please write for the list (S.A.S.E. appreciated). Offered here are my 78s - 7, 10, and a few 12 inch, from the 1890s to the 1950s. The vast majority of these are comic records, so if you are a fan of early recorded comedy, I'm sure you will find plenty to interest you. Also offering a large Victor oak spear-tip horn. Auction will close with bids RECEIVED by Saturday, March 3, 2001. I reserve the right to reject any bid. GOOD LUCK!

7-INCH	10-INCH	10-INCH	10-INCH
<p> 1) Berliner 732 NEGRO ODDITY (TALKING) - George Graham & Billy Golden, June 22, 1897. High speed; plays very well, w/low amount of surface noise; E-. A rare & very desirable record. Minimum bid: \$60 2) Berliner 6000 A TALK BY CAL STEWART, THE YANKEE COMEDIAN, NO. 1, 1898. Edge chip, audible in first 3 or 4 grooves, High speed, plays well, w/moderate surface noise. One of Cal's earliest. VG## Min.bid: \$50 3) Pre-Dog Vic. A-170 VAUDEVILLE SPECIALTY - Arthur Collins, 11/10/00. Plays very well, w/low-to-moderate amount of surface noise; VG##/E-. 4) Pre-Dog Improved A-411 EIKENSTEIN ON THE OCEAN - Will N. Steele, 10/15/00. Plays well, w/fairly moderate amount of s.n.; VG##. 5) Pre-Dog Vic. A-413 JOHN W. KELLY'S A.P.A. STORY - Will N. Steele, 10/00. Plays fairly well, w/moderate-to-heavy s.n.; VG#. 6) Pre-Dog Vic. A-954 HOW THE IRISH BEAT THE BAND - Will F. Denney (sic), 1901. Small scratch at start, repeats; otherwise, plays extremely well, w/very low s.n., exceptionally nice announcement; E- 7) Pre-Dog Vic. Monarch 1133 I'LL HAVE TO TELEGRAPH ANOTHER BABY - Silas Leachman, 2/6/01. Piano acc.; comic song, obviously an attempt to cash in on the popularity of the hit song, "I Guess I'll Have To Telegraph My Baby". Plays fairly well, w/moderate s.n.; VG##. 8) Vic. 1638 UNCLE JOSH WEATHERSBY ON A STEAMBOAT EXCURSION - CAL STEWART 9/22/02. EXTREMELY hard-to-find title. Edge chip into first few grooves do not affect play. Plays quite well w/little s.n.; nice announcement. Minimum bid: \$40 </p>	<p> 13) G.P. 1863 THE COLORED PREACHER - George Graham ann. S.N.; VG 14) MON. 2121 A DAY'S WALK - George Graham announced some s.n. VG# 15) G.P. 2165 WOMAN - George Graham announced E/E- 16) MON. 2168 MARRIED LIFE - George Graham announced E/E- 17) G.P. 4979 UNCLE JOSH AND THE LABOR UNIONS - Cal Stewart VG##/E- 18) G.P. 5248 UNCLE JOSH JOINS THE GRANGERS - Cal Stewart VG## 19) 3LP 5612 NO NEWS, OR WHAT KILLED THE DOG - Nat M. Wills E- 20) 5LP 5725 THE TRAVELING MAN - Nat M. Wills E- 21) B.W. 16293 UNCLE JOSH AND THE BILLIKEN - Cal Stewart / THE HOT TAMALE MAN - Arthur Collins E/E- 22) 3LP 16328 FOURTH OF JULY IN JAYVILLE CENTRE - Harlan & Stanley / FATHER AS A SCIENTIST - Charley Case E/E 23) B.W. 16463 A TALK ON MARRIED LIFE - Murry K. Hill / MEDLEY OF NEGRO SONGS - American Quartet E/E 24) 3LP 16477 SHE GAVE THEM ALL TO ME - American Quartet / IRISH WIT - Porter & Murry E/E 25) 3LP 16687 STOP, STOP, STOP ("LOVE ME SOME MORE") - Elida Morris / SONG OF THE ENGLISH CHAPPIE - Nat M. Wills E-/E- 26) 5LP 16783 HILDA LOSES HER JOB - Josie Sadler / TIPPERARY - Billy Murray E-/E- 27) 3LP 16837 I LOVE IT - American Quartet / A BIT OF GRAND OPERA - Murry K. Hill E-/E- 28) B.W. 16849 BURBANK, THE WIZARD - Murry K. Hill / TWO RUBES SWAPPING HORSES - Porter & Harlan E-/E- Original sleeve 29) 3LP 16867 STEAMBOAT BILL - Arthur Collins / THE OLD JOKES - Murry K. Hill E-/E- 30) B.W. 16944 A BIT OF DRAMA / ADVENTURES IN A DEPARTMENT STORE - Murry K. Hill E-/E- 31) 3LP 17263 WAL, I SWAN! - Byron G. Harlan & Chorus / ORGAN GRINDER'S TROUBLES - Porter & Harlan E/E 32) 3LP 17300 AT THE LEVEE ON REVIVAL DAY - Collins & Harlan / THE DARTOWN EDITORS - Golden & Hughes E-/E- 33) 3LP 17461 IF A TABLE AT RECTOR'S COULD TALK ("FOLLIE OF 1913") / NEW YORK, WHAT'S THE MATTER WITH YOU - Nat M. Wills E-/E- 34) B.W. 17658 MR. DOOLEY'S ADDRESS TO THE SUFFRAGISTS - Steve Porter / FALL IN LINE (SUFFRAGE MARCH) - Victor Military Band E-/E- 35) B.W. 17768 DARTY STORIES / TOO MUCH DOG - Nat M. Wills VG##/VG## 36) B.W. 17894 PARODY ON EIGHT FAMILIAR SONGS / A FATHER OF 36 - Wills E-/E- 37) B.W. 18102 PRETTY BABY ("PASSING SHOW OF 1916") / WHEN YOU DROP OFF AT CAIRO, ILLINOIS ("STEP THIS WAY") - Billy Murray E/E O.S. 38) B.W. 18793 UNCLE JOSH BUYS A VICTROLA / OPERA AT PUN'KIN CENTRE - Cal Stewart E-/VG## 39) B.W. 18941 MR. GALLAGHER AND MR. SHEAN - "POSITIVELY, MR. GALLAGHER?" / "ABSOLUTELY, MR. SHEAN!" - Gallagher & Shean E-/E- 40) B.W. 19838 DOWN BY THE WINEGAR WOIKS - Aileen Stanley & Billy Murray / ROLL 'EM GIRLS (ROLL YOUR OWN) - Billy Murray E/E# O.S. 41) B.W. 19671 HONEY I'M IN LOVE WITH YOU - FOX TROT / CHARLESTON - FOX TROT - Paul Whiteman and his Orchestra E-/E- M.B.: \$10 42) P.L. 45180 VIRGINIAN JUDGE - FIRST SESSION, PART 1 / PART 2 - Walter C. Kelly E/E# 43) P.L. 45202 VIRGINIAN JUDGE - SECOND SESSION, PART 1 / PART 2 - Walter C. Kelly E-/E- 44) P.L. 45250 VIRGINIAN JUDGE - 3RD SESSION, PART 1 / PART 2 - Walter C. Kelly E/E ORIGINAL SLEEVE </p>	<p> 9) Pre-Dog Mon. 800 MR. JOHNSON, DON'T GET GAY - Silas Leachman, 1901. Factory renumbered, with "800" tag pasted over original catalog number (3356), which is still etched in run-off area above label. Label is in nice condition, w/some minor scuffs/flakes near spindle hole. Plays very well, with clear announcement. Surface noise is moderate, but not objectionable for a disc of this vintage; VG## 10) Pre-Dog Mon. 3453 A STAGE STRUCK COON - Monologue by Roger Harding, 6/10/01. Although Harding mainly recorded sentimental ballads, this selection is one of a handful of comic "coon" monologues and songs he made in one of his final recording sessions on June 10, 1901, 2 1/2 months before his death. Beautiful label; plays quite well, w/low-to-moderate surface noise; VG##/E-. Exceptionally rare and desirable. Minimum bid: \$125. </p>	<p> 11) G.P. 1860 IN A POLICE COURT - George Graham announced VG##/E- 12) G.P. 1862 COLORED FUNERAL - George Graham announced 1 1/2"glued crack at start, OWSE VG##/E- </p>

45) P.L. 45263 SECOND HAND ROSE ("ZIEGFELD FOLLIES OF 1921") / MY MAN (MON HOMME) ("ZIEGFELD FOLLIES OF 1921") - Fanny Brice E-/E-
 46) P.L. 45347 A NEW SLANT ON WAR / TIMELY TOPICS - Will Rogers E-/E-
 ORIGINAL SLEEVE MINIMUM BID: \$15

47) P.L. 45369 WILL ROGERS NOMINATES HENRY FORD FOR PRESIDENT / WILL ROGERS TELLS TRAFFIC CHIEFS HOW TO DIRECT TRAFFIC - Will Rogers VG##/VG##
 48) P.L. 60143 IT'S NICE TO GET UP IN THE MORNING - Harry Lauder VG##
 49) RED SEAL 64476 IT'S A LONG, LONG WAY TO TIPPERARY - John McCormack VG#
 50) OR. 20032 SAM 'PHONING HIS SWEETHEART 'LIZA / SAM 'N' HENRY AT THE DENTIST'S - Sam 'n' Henry (Correll & Gosden) E-/E- O.S.
 51) OR. 20093 SAM'S SPEECH AT THE COLORED LODGE / SAM 'N' HENRY AT THE TUNE TELLER'S - Sam 'n' Henry E/E Original sleeve
 52) OR. 20136 VIRGINIAN JUDGE - 4TH SESSION, PART 1 / PART 2 - Walter C. Kelly E/E
 53) OR. 20375 SAM 'N' HENRY ROLLIN' THE BONES / SAM 'N' HENRY BUYING IN-SURANCE - Sam 'n' Henry (Correll & Gosden) E-/E-
 54) OR. 20788 SAM'S BIG NIGHT / THE MORNING AFTER - Sam 'n' Henry VG##/VG##
 55) OR. 21608 THE PRESIDENTIAL ELECTION - PART 1 / PART 2 - Amos & Andy E/E Original sleeve
 56) OR. 22119 IS EVERYBODY IN YOUR FAMILY AS DUMB AS YOU IS? - PART 1 / PART 2 - Amos and Andy E-/E- Orig. sleeve
 57) OR. 22234 THE DAIRY / AT THE BULLFIGHT - Amos & Andy E-/E-
 58) WILL ROGERS TALKS TO THE BANKERS / WILL ROGERS' FIRST POLITICAL SPEECH - Will Rogers E-/E-
 59) I'M GETTIN' SENTIMENTAL OVER YOU - FOX TROT / I'VE GOT A NOTE - FOX TROT - Tommy Dorsey and his Orchestra E / E
 60) B.B. 10214 SUNRISE SERENADE - FOX TROT / MOONLIGHT SERENADE - FOX TROT - Glenn Miller and his Orchestra E-/E-
 61) B.B. 10416 IN THE MOOD - FOX TROT / I WANT TO BE HAPPY - FOX TROT - Glenn Miller and his Orchestra E-/E-
 62) B.B. 10980 THE GUY AT THE END OF THE BAR / THE BEARD IN THE GILDED FRAME - Billy Murray with Harry's Tavern Band E/E#
 63) B.B. 11134 WHEN I SEE ALL THE LOVING THEY WASTE ON BABIES / HE TOOK HER FOR A SLEIGH RIDE - B. Murray & Harry's Tavern Band E-/E-
 64) B.B. 11282 BEHIND THOSE SWINGING DOORS / RED WING - Spike Jones and his City Slickers E-/E-
 65) B.B. 11459 MUSSOLINI'S LETTER TO HITLER / HITLER'S REPLY TO MUSSOLINI - Carson Robison with Orchestra E-/E-
 66) B.B. 11530 LITTLE BO-PEEP HAS LOST HER JEEP / PASS THE BISCUITS, MIRANDY - Spike Jones and his City Slickers E-/E- Orig. sleeve
 67) B.B. 11586 DER FUEHRER'S FACE / I WANNA GO BACK TO WEST VIRGINIA - Spike Jones and his City Slickers E/E
 68) B.B. 30-0812 OH! BY JINGO! / THE SHEIK OF ARABY - Spike Jones E/E
 69) B.B. 30-0818 HOTCHA CORNIA / THE WILD, WILD WOMEN - Spike Jones E-/E-
 70) VIC. 20-1628 COCKTAILS FOR TWO / LEAVE THE DISHES IN THE SINK, MA - Spike Jones and his City Slickers E-/E-
 71) VIC. 20-1654 CHLOE / SERENADE TO A JERK - Spike Jones E-/E- Orig. sleeve
 72) VIC. 20-1665 HIROHITO'S LETTER TO HITLER / HITLER'S LAST LETTER TO HIROHITO - Carson Robison E-/E-
 73) VIC. 20-1733 HOLIDAY FOR STRINGS / DRIP, DRIP, DRIP (SLOPPY LAGOON) - Spike Jones and his City Slickers E-/E- Orig. sleeve
 74) VIC. 20-1893 THE GLOW-WORM / HAWAIIAN WAR CHANT - Spike Jones n.d., sd 1; E-/E-
 75) VIC. 20-1894 I DREAM OF BROWNIE WITH THE LIGHT BLUE JEANS / JONES POLKA - Spike Jones and his City Slickers E-/E- O.S.
 76) VIC. 20-1895 THAT OLD BLACK MAGIC / LIEBESTRAUM - Spike Jones E-/E-
 77) VIC. 20-2023 JONES LAUGHING RECORD / MY PRETTY GIRL - Spike Jones E-/E-
 78) VIC. 20-2118 LAURA / WHEN YUBA PLAYS THE RUMBA ON THE TUBA - Spike Jones and his City Slickers E-/E-
 79) VIC. 20-2245 LOVE IN BLOOM / BLOWING BUBBLE GUM - Spike Jones E-/E-
 80) VIC. 20-2592 MY OLD FLAME / PEOPLE ARE FUNNIER THAN ANYBODY - Spike Jones and his City Slickers E-/E- Original sleeve
 81) VIC. 20-2861 WILLIAM TELL OVERTURE / BY THE BEAUTIFUL SEA - Spike Jones and his City Slickers E-/E- Original sleeve
 82) VIC. 20-2861 WILLIAM TELL OVERTURE / THE MAN ON THE FLYING TRAPEZE - Spike Jones and his City Slickers E/E#
 83) VIC. 20-2949 I KISS YOUR HAND MADAME / I'M GETTING SENTIMENTAL OVER YOU - Spike Jones and his City Slickers E-/E-
 84) VIC. 20-3177 ALL I WANT FOR CHRISTMAS (IS MY TWO FRONT TEETH) / HAPPY NEW YEAR - Spike Jones E-/E- Original sleeve
 85) VIC. 20-3741 CHINESE MULE TRAIN / RIDERS IN THE SKY - Spike Jones and his City Slickers E/E

86) VIC. 20-3939 MOLASSES, MOLASSES / BABY BUGGY BOOGIE - Spike Jones and his City Slickers E-/E-
 87) VIC. 20-4011 TENNESSEE WALTZ / I HAVEN'T BEEN HOME FOR THREE WHOLE NIGHTS - Spike Jones E-/E- Original sleeve
 88) VIC. 20-4209 TOO YOUNG / SO 'ELP ME - Spike Jones and his City Slickers E-/E- Flexible disc; white-label DJ copy
 89) VIC. 20-5107 I WENT TO YOUR WEDDING / I'LL NEVER WORK THERE ANY MORE - Spike Jones E-/E- Flexible white lbl DJ copy

COLUMBIA Minimum bid: \$5, unless noted

B&S - Black & Silver label G.B. - Gold Band label RED - Red ("Micro-G.P. - Grand Prize label V-T - Viva-Tonal label

90) B&S 86 JUST BECAUSE SHE MADE DEM GOO-GOO EYES - Will F. Denny Extremely tight crack from edge to run-off area, but only the first inch is actually separated on playing surface side, the remainder being merely a visible crease; VG## "Conditions" lbl. on back Minimum bid: \$10
 91) B&S 1008 HAS ANYBODY SEEN OUR CAT? - Denny Couple needle digs; VG
 92) B&S 1109-D I'M A NIGGER THAT'S LIVING HIGH - END MAN SONG (MINSTREL SERIES) - Billy Golden VG "Conditions" lbl. on back Mir. bid: \$10
 93) B&S 3564 IN MY MERRY OLDSMOBILE - Billy Murray VG M.B.: \$10
 94) G.P. A1743 UNCLE JOSH AND THE LABOR UNION / UNCLE JOSH AT THE BUG HOUSE - Cal Stewart VG#/VG#
 95) G.P. A649 FIRST DAY OF APRIL AT PUMPKIN CENTER - Cal Stewart / A PICTURE OF LONG AGO - Jones & Spencer E-/E-
 96) G.P. A995 THE OLD JOKES / SOME TALKS AND SONGS - Murry K. Hill E-/E-
 97) G.P. A1600 ABA DABA HONEYMOON - Collins & Harlan / THE AEROPLANE SLIDE - Peerless Quartette E-/E-
 98) G.B. A1797 MOVING PICTURES AT PUMPKIN CENTER / WAR TALK AT PUMPKIN CENTER - Cal Stewart E-/E- Original sleeve
 99) G.B. A1940 MRS. DUGAN'S DISCOVERY - Steve Porter / CASEY AS A JUDGE - "Michael Casey" VG##/E-
 100) G.B. A2859 FISHING AND DRINKING / BACK HOME ON THE FARM - Billy Golden & Joe Hughes VG/VG#
 101) G.B. A3371 I AIN'T GOT NOBODY / WHERE IS MY DADDY NOW BLUES - Original sleeve (rough)
 102) V-T 935-D TWO BLACK CROWS - PART 1 / PART 2 - Moran & Mack E-/E- Minimum bid: \$10
 103) V-T1094-D TWO BLACK CROWS - PART 3 / PART 4 - Moran & Mack E/E- Original sleeve Minimum bid: \$10
 104) V-T1110-D SINCE HENRY FORD APOLOGIZED TO ME - Jones & Hare / I WALKED BACK FROM THE BUGGY RIDE - Vaughn De Leath & Frank Harris E#/E# O.S.
 105) V-T1114-D THE VARSITY DRAG - Cass Hagan & his Park Central Hotel Orch. / DANCING TAMBOURINE - The Radiolites E/E
 106) V-T1198-D TWO BLACK CROWS - PART 5 / PART 6 - Moran & Mack E-/E- Minimum bid: \$10
 107) V-T1350-D TWO BLACK CROWS - PART 7 / PART 8 - Moran & Mack E-/E- Minimum bid: \$10
 108) V-T1560-D TWO BLACK CROWS IN THE JAIL HOUSE - PART 1 / PART 2 - Moran & Mack E-/E- Orig. sleeve Min. bid: \$10
 109) V-T1652-D TWO BLACK CROWS IN HADES - PART 1 / PART 2 - Mack E-/E- Minimum bid: \$10
 110) V-T1860-D CAN BROADWAY DO WITHOUT ME? / SO I UPS TO HIM: Clayton, Jackson, & Durante E-/E- Original sleeve
 111) V-T1929-D FOOLISHMENTS / ESAU BUCK - Moran & Mack E-/E-
 112) RED36640 PRAISE THE LORD AND PASS THE AMMUNITION / I CAME HERE TO TALK FOR JOE - Kay Kyser & his Orchestra VG#/VG# O.S.
 113) RED36687 I COULDN'T SLEEP A WINK LAST NIGHT / A LOVELY WAY TO SPEND AN EVENING - Frank Sinatra E-/E- Orig. sleeve
 114) RED37963 DIXIE CANNON BALL / PRETTY MARY - Gene Autry E-/E- O.S.

MISCELLANEOUS LABELS Minimum bid: \$5.00, unless noted

115) APEX 4329 UNCLE JOSH ON THE RADIO / UNCLE JOSH PATENTS A RAT TRAP - Byron G. Harlan E/E
 116) BRUNSWICK 2468 ON THE AUTOMOBILE / WOMAN IN HISTORY - Senator Ford E-/E- Original sleeve
 117) BRUNSWICK 2638 VISITING THE OLD HOME TOWN - PART 1 / PART 2 - Senator Ford E-/E- Original sleeve
 118) CADENCE 1247 MR. SANDMAN / I DON'T WANNA SEE YOU CRYIN' - The Chordettes E/E
 119) CAMEO 504 DOES THE SPEARMINT LOSE IT'S FLAVOR ON THE BED-POST OVER NIGHT? - Jones & Hare / LISTEN, IN ON RUBY NORTON - Ruby Norton E-/E-

(cont. next page)

- 120) CAPITOL 310 THE MORE I GO OUT WITH SOMEBODY ELSE / YOU ARE
EVERYTHING TO ME - Andy Russell VC##/ O.S.
- 121) CAPITOL 2596 ST. GEORGE AND THE DRAGONET / LITTLE BLUE
RIDING HOOD - Stan Freberg E#/E# Original sleeve
- 122) CAPITOL 2671 CHRISTMAS DRAGNET - PART 1 / PART 2 - Stan Freberg
E/E#
- 123) CAP. 57-781 I YUST GO NUTS AT CHRISTMAS / YINGLE BELLS
- Yogi Yorgesson E/E-
- 124) CASTLE 1256 HOW TO BET THE HORSES / MUDDER AND FODDER
- Abbott & Costello Very tight crk, OMSE E-/E-
- 125) DECCA 2478 ST. LOUIS BLUES / AULD LANG SYNE - Guy Lombardo E/E-
- 126) DECCA 3798 YES SIR, THAT'S MY BABY / MAKIN' WHOOPIE
- Eddie Cantor E-/E-
- 127) DECCA 11046 INKA DINKA DOO / START OFF EACH DAY WITH A SONG
- Jimmy Durante E-/E-
- 128) DECCA 40065 ONCE IN LOVE WITH AMY - Ray Bolger / MAKE A
MIRACLE - Ray Bolger & Alllyn McLerie E-/E
- 129) EMERSON 10200 NOAH'S WIFE LIVED A WONDERFUL LIFE / THE ARGEN-
TINES, THE PORTUGUESE, AND THE GREEKS - E. Cantor VC##/E-
- 130) EMPIRE 9704 CHIQUITA BANANA - Fred Allen & Carmen Miranda, on
The Fred Allen Show, 3/10/46. Red, single-face. E#
- 131) ENTERPRISE 501 WHO'S ON FIRST? - PART A / PART B - Abbott & Costello
VC##/E-
- 132) MERCURY 5839 SOPHIE TUCKER FOR PRESIDENT / MAX FROM THE INCOME
TAX - Sophie Tucker E-/E- O.S.; Funny & risque!
- 133) OKEH 06103 BE CAREFUL, GIRLS / THAT CRAZY WAR - Lulu Belle
& Scotty E/E-
- 134) PATHE 2252 PICK 'EM UP SILAS, LAY 'EM DOWN ZEKE - Cal Stewart &
American C.t. / UNCLE JOSH & AUNT NANCY PUTTING UP THE KITCHEN STOVE
- Cal Stewart VC##/VG## Visually graded
- 135) STANDARD 3738 UNCLE JOSH PLAYS SANTA CLAUS - Cal Stewart VG
- 136) ZONOPHONE 604 ARKANSAS TRAVELER - Cal Stewart & Fred Heger
9-inch, etched shield; announced. VG## RARE; M.B.: \$25

10-INCH ALBUMS

- 137) DECCA 469 AL JOLSON - SONGS HE MADE FAMOUS 4 record set, but one
record is missing. Album has some water damage. One re-
cord is mismatched; an earlier Decca with the same songs
as were in the album on another missing record. In other
words only 2 records are original to the album, the third
is an earlier-label Decca with the same songs as one of
the missing records (got that??). Records are in generally
E condition, give or take a plus or minus. Minimum bid: \$15
- 138) DECCA 575 AL JOLSON - SOUVENIR ALBUM 4 record set. Some damage to
front cover; looks like someone peeled off a long strip
of adhesive tape, removing an 8' x 4'-inch strip of the
cover illustration with it. Also, a tear on the spine
reveals the title of a different album underneath; in
other words, a factory-recycled album! Records E- to E#.
- 139) CAPITOL CC20 ON THE NIGHT BEFORE CHRISTMAS - Fibber McGee and
Molly, with Teeny 3 record set. Album, E/E-; records
E/E#.
- 140) TOP TEN 5 EDDIE CANTOR 4 record set; one record missing,
another has had a 4 1/4" x 2 2/3rds inch piece broken
off and reglued. Album VG## to E-; records, a-
side from damage mentioned above, E/E-. Min bid: \$10
- 141) TOP TEN 6 ED "ARCHIE" GARDNER ("DUFFY'S TAVERN") 4 record
set. Guest stars, George Raft, Deems Taylor, and
Nigel Bruce (a.k.a. "Dr. Watson" from the 1940's
Sherlock Holmes movies). Album has minor water
damage along edge; E--. Records E- to E#.
- 142) TOP TEN 7 FIBBER MCGEE AND MOLLY 4 record set. Album E-.
Records E/E-.

12-INCH

- 143) VICTOR 35079 THAT'S THE DOCTOR, BILL - Eddie Morton / AT
THE COMIC OPERA - Nat M. Wills E-/E-
- 144) VICTOR 35093 HORTENSE AT SEA - Nat M. Wills / THE TALE
OF THE CHEESE - Murray K. Hill E#/E

- 145) VICTOR 35294 RUBETOWN MINSTRELS - Victor Minstrel Company
/ GLAMY GREEN - Golden & Hughes E/E
- 146) VICTOR 35601 AUTOMOBILE PARODY - Nat M. Wills / PINEVILLE
SCHOOL BOARD - Charles Ross Taggart E-/E- O.S.
- 147) VICTOR 35609 COURT SCENE IN CAROLINA / DARTOWN CAMPEETIN'
EXPERIENCES - Victor vaudeville Company E-/E-
- 148) VICTOR 35626 HOME RUN BILL'S DEFENSE / THE HOLD-UP AT BUCK
RUN - Ralph Bingham E-/E-
- 149) VICTOR 35659 IN A BIRD STORE / UP FOR SENTENCE - Golden
& Heins E-/VG##
- 150) VICTOR 35953 TWISTING THE DIALS - PART 1 / PART 2 - The
Happiness Boys (Jones & Hare) E-/E-
- 151) VICTOR 55046 MR. HITCHCOCK'S CURTAIN SPEECH / BURLAR STORY
AND THE HIGH COST OF LIVING - Raymond Hitchcock E/E-
- 152) VICTOR 70060 THE PICNIC - Harry Lauder E
- 153) COLUMBIA A6141 ELDER EATMORE'S SERMON ON THROWING STONES / ELDER
EATMORE'S SERMON ON GENEROSITY - Bert Williams E-/E-
- 154) PATHE 29136 TWO NEW COONS IN TOWN / BY, BY, MA' HONEY -
Billy Golden & Jim Marlowe E-/E- Visually graded.

16-INCH RADIO TRANSCRIPTION

- 155) ARMED FORCES RADIO SERVICE 130 FRED ALLEN, JUNE 20, 1948, PART 1
/ PART 2 Note: A 16-inch turntable required to play
this record. E-/VG## Visually graded; no sleeve

Victor II "Humpback" w/ Oak Speartip Horn

An early model, Serial #7848, this Victor II humpback has corner columns and wooden corner feet. The beautiful oak horn is original. Equipped with a very nice rebuilt Exhibition reproducer, this machine just received a complete mechanical rebuild. The beautiful and elaborate gold and blue scrollwork on the back bracket is original and 95% intact. Reproduction crank, elbow and turntable felt. The large oak spear-tip horn measures 24" long, and 21 3/4" wide at the bell. Horn is very solid and unrestored, apart from some recent minor cosmetic repairs. The original finish shows some checking on the inside, and a few cracks in the veneer at speartip level, but there are no structural cracks or splits. The nickel finish is worn off the end ferrule, which also has a small hole drilled through it. However, these deficiencies are not visible when the horn is on the machine. Overall, a very solid and presentable horn. A very nice looking and playing Victor II. Photo available on request. Can deliver to Union. Minimum bid: \$2200.

CLOSING DATE: March 3, 2001

C Y L I N D E R A U C T I O N

Bill Eigenfeld
388 - Avenue X, Apt. 2K
Brooklyn, NY 11223
718-645-9415

Closing Date: MARCH 3, 2001

Hi Friends,

This will be an auction of EXCEPTIONAL Blue Amberol cylinders. Minimum bids will be listed for each item. Many of these wonderful cylinders are in like new condition and have original lids. Even the boxes are like new. Many of the cylinders will have a higher than usual minimum because of their scarcity.

Packing & shipping will be paid by successful bidders. The billing will be \$5.00 for the first cylinder & .75 for all others. Most cylinders are in their original boxes & all are in boxes & some covers. Telephone bids will be accepted up until 12:00 o'clock my time closing night only if you have previously sent an auction bid sheet to me. When raising phone bids you must increase the bids by a minimum of 10%.

"obl" mean "original box and lid"

- | | | |
|--|------------------|-----|
| 1. 1096 - Spanish Lesson | Min. bid \$15.00 | |
| 2. 1097 - French Lesson | Min. bid \$15.00 | |
| 3. 1606 - Silent Night - Eliz. Spencer, John Young, Fdk. Wheeler | Min. bid \$25.00 | |
| 4. 1813 - I've Got the Mumps - Irene Franklin | Min. bid \$25.00 | |
| 5. 1816 - I'm a Bringing Up the Family - Irene Franklin | M.B. \$25 | |
| 6. 3669 - You Don't Know What You're Missing - Vernon Dalhart | M.B. \$35 | obl |
| 7. 4255 - Arabia - Green Bros. Novelty Band | M.B. \$25 | |
| 8. 4264 - Crazy Blues - Eubie Blake & Noble Sissle | M.B. \$75 | obl |
| 9. 5002 - Yearning - B. Wynne's Greenwich Village Orch. | M.B. \$50 | obl |
| 10. 5008 - Christoforo Colombo - Billy Jones | M.B. \$80 | obl |
| 11. 5009 - Midnight Waltz - Jack Stillman's Orchestra | M.B. \$65 | obl |
| 12. 5010 - Don't Bring Lulu - B. Jones & E. Hare | M.B. \$65 | |
| 13. 5011 - In the Baggage Coach Ahead - Vernon Dalhart | M.B. \$35 | |
| 14. 5016 - Doin' the Best I Can - Vernon Dalhart | M.B. \$50 | obl |
| 15. 5027 - Rovin' Gambler - Vernon Dalhart | M.B. \$45 | obl |
| 16. 5028 - The Runaway Train - Vernon Dalhart | M.B. \$50 | obl |
| 17. 5029 - Collegiate - Golden Gate Orchestra | M.B. \$75 | |
| 18. 5039 - I Miss My Swiss - The Tennessee Happy Boys | M.B. \$50 | obl |
| 19. 5043 - Ukulele Lady - Eddie Peabody (banjo) | M.B. \$85 | |
| 20. 5049 - The Death of Floyd Collins - Vernon Dalhart | M.B. \$40 | |
| 21. 5064 - Cecelia - B. Wynne's Greenwich Village Inn Orchestra | M.B. \$75 | |
| 22. 5065 - The New Gaiety - Fred Van Eps (banjo) | M.B. \$75 | obl |
| 23. 5066 - Persiflage - Fred Van Eps (banjo) | M.B. \$75 | obl |
| 24. 5070 - Remember, Waltz - Jack Stillman's Orchestra | M.B. \$75 | obl |

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|--|------------|-----|
| 25. 5073 - Old MacDonald Had a Farm - Sam Patterson Trio | M.B. \$100 | obl |
| 26. 5074 - When the Dear Old Summer Goes - M. Speciale's Carlton Terrace Orchestra | M.B. \$75 | |
| 27. 5076 - I Would Rather Be Alone in the South - B. Jones & E. Hare | M.B. \$86 | obl |
| 28. 5076 - Old Joe Clark - Fiddlin' Powers Family | M.B. \$75 | obl |
| 29. 5081 - The Convict and the Rose - Vernon Dalhart | M.B. \$50 | obl |
| 30. 5082 - Smilin' Through - Herbert Soman (violin) | M.B. \$75 | obl |
| 31. 5084 - Freshie - The Golden Gate Orchestra | M.B. \$75 | obl |
| 32. 5086 - Roll 'em, Girls - The Florida Four | M.B. \$50 | obl |
| 33. 5090 - Show Me the Way to Go Home - Tennessee Happy Boys | M.B. \$50 | obl |
| 34. 5092 - Carolina Sweetheart - Jack Stillman's Orchestra | M.B. \$65 | obl |
| 35. 5093 - Paddlin' Madeline Home - Tennessee Happy Boys | M.B. \$75 | obl |
| 36. 5097 - Smile a Little Bit - Tennessee Happy Boys | M.B. \$75 | obl |
| 37. 5098 - Naomi Wise - Vernon Dalhart | M.B. \$115 | obl |
| 38. 5100 - A Cup of Coffee, a Sandwich and You - M. Speciale's Carlton Terrace Orchestra | M.B. \$100 | obl |
| 39. 5124 - June Brought the Roses - H. Soman's Salon Orchestra | M.B. \$65 | obl |
| 40. 5126 - I'll Take You Home Again, Kathleen - Kaplan's Melodists | M.B. \$65 | obl |
| 41. 5132 - Bamboola - D. Kaplan's Happiness Orchestra | M.B. \$100 | obl |
| 42. 5133 - Always - Kaplan's Melodists | M.B. \$65 | obl |
| 43. 5146 - Blinky Moon Bay - Jack Stillman's Orchestra | M.B. \$100 | obl |
| 44. 5161 - Roses - Jack Stillman's Orchestra | M.B. \$135 | obl |
| 45. 5179 - Talking to the Moon - B.A. Rolfe's Palais d'Or Orchestra | M.B. \$100 | obl |
| 46. 5181 - Somebody's Lonely - Frank Braidwood | M.B. \$100 | obl |
| 47. 5182 - Smiler - Fred Van Eps (banjo) | M.B. \$75 | obl |
| 48. 5183 - Talking to the Moon - The Frollickers | M.B. \$135 | obl |
| 49. 5185 - Hi Diddle Diddle - B. Jones & E. Hare | M.B. \$90 | obl |
| 50. 5189 - Roses Remind Me of You - B.A. Rolfe's Palais d'Or Orchestra | M.B. \$85 | obl |
| 51. 5500 - My Blue-Ridge Mountain Home - B.A. Rolfe's Palais d'Or Orchestra | M.B. \$95 | obl |
| 52. 5501 - Mary Ann - L. Lillienfeld's Biltmore Orchestra | M.B. \$135 | obl |
| 53. 5525 - Will the Irish and the Germans Get Together? - Arthur Fields | M.B. \$100 | obl |
| 54. 5549 - After I've Called You Sweetheart - Elliott Stewart | M.B. \$125 | obl |
| 55. 5552 - Tomorrow - B. A. Rolfe's Palais d'Or Orchestra | M.B. \$75 | obl |
| 56. 5568 - Happy-Go-Lucky Lane - Vaughn De Leath | M.B. \$115 | obl |
| 57. 5584 - Back in Your Own Back Yard - Walter Scanlan | M.B. \$150 | obl |
| 58. 5586 - Dream Kisses - F. White and F. Bessinger | M.B. \$225 | obl |

The following are very rare. Min. bid \$75.00 each

- | | |
|---|--|
| 59. 22036 - Mis Lagrimas - Cancion Popular - J. Abrego y L. Picazo | |
| 60. 22044 - Machicha - 'Ruldo de Campanas' - P. Bofil y E. Sanchez | |
| 61. 22051 - Sombra y Luz - Danza - Manuel R. Malpica | |
| 62. 22059 - Primero de Montada - Marcha - Banda de Artilleria de Mexico | |
| 63. 22073 - Cuples del Maquinista - 'La Bribonas' - Emilia Sanchez | |
| 64. 22130 - Oaxaca - Pasodoble - Banda de Policia de Mexico | |
| 65. 22433 - Carme! - G. Ardito & E. Torre | |
| 66. 22541 - New Zealand March - New York Military Band | |

67. - Blue Amberol Discography printed in Europe and as far as I know cannot be bought anywhere else in the U.S. except from me. Has all Blue Amberol cylinders made including all the foreign and printed no where else except in this book. A must for every collector. How would you know what to look for unless you buy this book? I have very few left so buy it while it still exists.

Min. bid \$30.00

- | | |
|---|------------------|
| 68. 22400 - Es el Desden Acero--'El Juramento'- Frances y del Pino | (\$85) |
| 69. 22405 - Duetto de Angela y Rene, con dialogo - Vinart y Vergeri | (\$75) |
| 70. 22007 - A la Luz de la Luna! - J. Abrego y L. Picazo | (Min. bid \$85) |
| 71. 28126 - Ah, mon fils from 'Le Prophete'- Marie Delna | (Min. bid \$95) |
| 72. 28159 - Addio del passato - 'La Traviata'- Adelina Agostinelli | (\$95) |
| 73. 28199 - Mi par d'udir Ancora from 'Pescatori di Perle - Aristodemo Giorgini | (Min. bid \$125) |

AUCTION!

Huge auction of cylinder records and related. In order to pursue other interests, I have reluctantly decided to put my 30-plus year collection of cylinders up for auction.

**Almost 500 cylinders, including
*OVER 100 BROWN WAX CYLINDERS***

**And more, including a rare
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PRESS ELDRIDGE**

**noted turn-of-the-century minstrel, vaudevillian, and early
recording artist - quite possibly the only such piece in existence.**

**Tentative closing date late March. I will try to get this list into
the next NAG, but in case the next issue runs late, I will send out
lists myself when it is ready. If you wish to receive this list,
please drop me a note. Thanks!**

**Brian Towne
121 W. Fremont St., Apt. #4
Galesburg, IL 61401-1768**

Consolidated Book List

Below is a complete listing of the books we stock for record and phonograph collectors. Many come from independent and non-mainstream publishers and are not generally available in book stores. Some include shipping, and for others shipping and handling is extra. As always, a purchase of any three books will be sent **postpaid**. (Foreign orders should add 75 cents additional per book for shipping.)

Little Wonder Records - Our own publication detailing the history and discography of these 5 1/2" records from the Teens and early 1920s. Many artists are identified (Billy Murray, Frank Crumit, California Ramblers, Gene Greene, etc.). Over 1300 records listed, including the 5 1/2" Bubble Book records. 96 pages, with eight pages of illustrations. Large format, comb binding. \$10.95 plus \$1.80 S&H.

Edison Blue Amberol Recordings, Companion Edition - Approx. 54 pages, loaded with goodies not in Ron Dethlefsen's original edition... a veritable Whitman's Sampler of Blue Amberol information, 1912-1914. Includes photo of the 8-min. phonograph prototype. \$9.45 + \$1.35 S&H.

Note the Notes - An Illustrated History of the Columbia 78 rpm Record Label, 1901-1958. 64 pages, soft cover. Illustrated history & guide to the Columbia label... approx. 100 illustrations in color! Pub. At \$15.95. Our price: \$14.45 + \$1.35 S&H.

Baseball on Record - Michael Corenthal's 230+ page book devoted to baseball on record (from Cylinder to Compact Disc). Profusely illustrated, 8 1/2 x 8 1/2". Published at \$20.00. Our price: \$17.95 + \$1.80 S&H.

Berliner Gramophone Records (American Issues) - Paul Charosh's book cross-referencing every known U.S. Berliner record, along with every known variation. 325+ pages, hardbound. Published at \$75.00. Our price: \$64.95 **postpaid**. (save over \$10!)

American Celebrity Recordings 1900-1925 - A classic reference, now revised and expanded. Lists all acoustic Red Seals plus important recordings from Columbia, Brunswick & Vocalion. Includes artist notes and more. 212 pages, softbound. Published at \$12.95. Our price: \$10.95 + \$1.35 S&H.

Willard Robison and His Piano: A Discography - The late Brian Boyd's detailed study of this unique composer/pianist/ vocalist. Nicely illustrated; 30+ pages, large format on heavy coated stock. \$5.95 + \$1.35 S&H.

Funny Woman—The Life and Times of Fanny Brice - 300 pages, paperbound; includes some photos. Published at \$12.95. Our price: \$6.95 **postpaid**.

Edison Cylinder Phonograph Companion - George Frow's excellent reference book with complete details on every Edison cylinder machine (including the Amberolas), reproducers, etc., etc. 385 pages, hardbound. Published at \$39.95. Our price: \$37.95 **postpaid**. (foreign, add \$1.00 extra)

Edison Disc Phonographs and the Diamond Discs - George Frow's history of every Edison disc machine, including art models, electrics, equipment, record production photos, historical information, etc. 298 pages hardbound. Published at \$34.95. Our price: \$31.95 + \$2.25 S&H.

Jelly Roll, Bix and Hoagy - Gennett Studios and the Birth of Recorded Jazz. 250+ pages, paperback, including several photos. Valuable guide to the recording activities of the Starr Piano Company's Gennett label. Pub. At \$15.95. Our price: \$14.95 **postpaid**.

Hand-Cranked Phonographs - Neil Maken's 90+ page handbook on phonographs and records. An especially good reference for beginning collectors... but something for everyone. \$15.95 + \$1.35 S&H.

The Almost Complete 78 RPM Record Dating Guide. Nearly 200 pages, large format, comb binding. \$14.95 + \$1.80 S&H.

The Night the Camel Sang - The late Edison recording artist Edna White's charming reminiscences of her days in vaudeville. Includes rare original photographs. **PRICE REDUCED** from \$11.95 to \$8.95 + \$1.35 S&H.

Look for the Dog - An Illustrated History to Victor Talking Machines - Illustrations of every known Victor machine, 1901-1929. Production dates & quantities; company history; service & repair instructions, etc. 335 pages, soft cover. Published at \$19.95. Our price: \$17.95 + \$1.80 S&H.

Columbia Disc Phonograph Companion - The authoritative guide to disc Graphophones and Grafonolas with illustrations of each product, 1899-1929. Company History, production dates, original prices, etc. 270 pages, hardbound. Published at \$29.95. Our price: \$26.95 + \$1.85 S&H.

Columbia Cylinder Phonograph Companion - same as the above, but detailing all cylinder Graphophones. A large sized book, 304 pages, most illustrations in color. Includes historical overviews by Ray Wile, George Paul, and Allen Koenigsberg. Rarity and price guides, reproducers, one-of-a-kind models, &c., &c. Published at \$69.95. Our price: \$59.95 + \$3.00 S&H (foreign orders add \$2.00)

Frank Munn, A Bio-Discography - 140+ pages, photos, discography, etc., detailing the career of this 1920s record and pioneer radio artist. \$11.95 + \$1.35 S&H.

Needles!

Our **Bry-O-Phonic** nickel-plated steel needles are now famous the world over! Just \$1.69 per pack of 100, available in soft or full tone (please specify), plus shipping: US: 35 cents first pack, 22 cents each additional pack. Canada & Mexico: 65 cents first pack, 30 cents each additional pack. All other countries: 85 cents first pack, 35 cents each additional pack. **Ten or more packs sent post-paid anywhere in the world!**

The New Amberola Phonograph Co. 213 Caledonia Street St. Johnsbury VT 05819-2477 (U.S.A.)



Pathé Records and Phonographs in America, 1914-1922 (2nd Edition) will be available November 1st. This revised and enlarged book tells the story of the American branch of Pathé-Freres and its unique disc records, Pathéphones, Actuelle phonographs, patents, manufacturing processes, instruction books, recording artists, and dating guides. Over 200 photographs and charts are shown using original Pathé advertising material. Scores of Pathé and Actuelle disc recordings are listed in facsimiles of original release sheets and catalogs. In addition, all known American Pathé and Actuelle disc label types are shown in their original sizes and colors. Perfect record label types of the early and mid-1920's are also shown.

The book contains over 165 pages, plus illustrated endpapers. Ring binding, soft cover, 8 1/2 x 11" format. *Limited printing of only 250 copies.* Price: \$40.00, plus \$3.50 shipping. Overseas customers please add 10% surface mail. Please don't delay sending your check or money order to:

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